ASSOCIATION FOR
CHINESE
MUSIC
RESEARCH

中國音樂研究會

Newsletter

Volume 5, No.2, Summer 1992

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The Association for Chinese Music Research (ACMR) serves as a forum for exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds two meetings a year, in conjunction with the annual meetings of the Conference on Chinese Oral and Performing Literature (CHINOPERL) and the Association for Asian Studies in March-April, and with the annual meeting of the Society for Ethnomusicology in October-November.

The ACMR *Newsletter*, published twice a year by the Music Department and the Asian Studies Program of the University of Pittsburgh, encourages ACMR members to submit the following kinds of material: notices of recent publications on Chinese music and of recently completed Ph.D. dissertations and M.A. theses, announcements of and reports on scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquiries to Bell Yung, Editor, ACMR Newsletter, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax# 412-624-4180; e-mail: byun@pittvms.

Annual membership fee is $5 for individuals and $10 for institutions. Overseas subscriptions add $5 for mailing. Make checks payable to the University of Pittsburgh, and send to Ying-Fai Tsui, Music Department, University of Pittsburgh, Pittsburgh, PA 15260.

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Newsletter

Volume 5, No.2/Summer 1992

Editor: Bell Yung
Editorial Assistant: Ying-Fai Tsui
Contributing Editors: Barbara B. Smith, Kyle Heide

CONTENT

DEDICATION

Rulan Chao Pian celebrated her 70th birthday in April and retires this summer from more than five decades of association with Harvard University; a series of festivities was held in her honor. It began with the Sixth Annual Conference on Chinese Culture, held on December 7, 1991 in Cambridge (see ACMR *Newsletter* Vol. 5, No.1, p.8). CHINOPERL honored her with a dinner and frolic on April 3, 1992 in Washington D.C., as part of its annual meeting (see p. 6 of this issue). Harvard University honored her with a weekend of festivities on April 10 and 11 on the Cambridge campus (see p. 7 of this issue).

John M. Ward, William Powell Mason Professor of Music, Emeritus, writes:

> Rulan Chao Pian, Radchiffe 1943; Harvard Ph.D. 1960; professor in two Harvard departments, in one she has taught Chinese language and literature, in the other music outside the Western fine-arts tradition; the first woman and first musician made a member of the Academia Sinica; a music historian when she writes about the Sonq Dynasty, an ethnomusicologist when she writes about Chinese narrative genres and Peking Opera. For those of us who know her well, she is also a frequent flyer, giving lectures, not only in Cambridge, but in various parts of Mainland China, on Taiwan, in Hong Kong. In a word, she is a woman of many parts.
>
> For some of us Rulan is also associated with a camera, preferrably a videocamera: countless Cambridge cupboards are filled with films she has made, of Morris dancers touring the Harvard Yard, of drum singers in provincial Chinese tea houses, of a pan'sori singer performing her entire repertoire, etc., etc., etc., to quote Yul Brynner. And she has been generous in sharing what she collected with others; not just films, but the great collection of recorded Chinese narrative song which she contributed to the Archive of World Music at Harvard, and the many books on Chinese music, some of them rarities, contributed to the Seeger Room in the Loeb Music Library.
>
> Of Rulan the teacher, nothing more need be said than that several of the participants in today's symposium have been her students and several others were colleagues who became her students while sharing in the teaching of a course or seminar.
>
> (From the program pamphlet of "A Symposium in Honor of Rulan Chao Pian")

For ACMR members, Mrs. Pian is also our spiritual and intellectual leader who is unfailing in her support of our organization and activities. With deep respect and affection, we dedicate this issue of *Newsletter* to her.

From the Editor

ACMR is pleased and proud to publish in this issue of *Newsletter* a set of exploratory reports on the Chinese and their musics in the Pacific. These reporteds originated as a panel presented by the ICTM Study Group on Musics of Oceania at the 31st World Conference of the International Council for Traditional Music held in Hong Kong last summer. Barbara B. Smith, the inspiration and organizer of the panel, worked towards the development of the oral reports into the current publishable form. These reports will undoubtedly stimulate interest among scholars of both Oceanic and of Chinese musics to take a closer look into this neglected but important topic, resulting, hopefully, in future collaborative and interactive research projects.

Kyle Heide's thoughtful and provocative syllabus on a course of Chinese music for undergraduate students should catch all our attention. Comments and questions are welcome. ACMR hopes to publish similar syllabi in the future.

ACMR News and Announcements

ACMR thanks Tim Brace, Terence Liu, Lindy Li Mark, Rulan Chao Pian, Frances Chen Russell, Sue Tuohy, and Barbara B. Smith for their contributions to the organization. Part of this fund will be used to send gift subscriptions to colleagues in the People's Republic of China.

Thanks to Ted Kwok of the University of Hawaii, an e-mail discussion group network for those interested in Chinese music research, named ACMR-L, has swung into action since the beginning of the year. Anyone who has access to e-mail and who will like to join please send a message to Ted at tedk@uhunix.bitnet or tedk@uhunix.uhcc.hawaii.edu.

Ted Kwok has been continuing to compile the Current Bibliography of Chinese Music, which will reappear in the next issue. Please send entries to him at University of Hawaii Library, 2425 Campus Road, Honolulu, Hawaii 96822.

The **Twelfth Semi-Annual Meeting of ACMR** was held in conjunction with the annual conferences of the Association for Asian Studies and Chinoperl on Saturday, April 4, 1992, 6:30 to 8:30 pm, in Washington Hilton and Towers Hotel in Washington D.C. The program consists of three reports:

Ying-Fai Tsui (University of Pittsburgh)
What is Heterophony in Chinese Instrumental Music?

Rulan Chao Pian (Harvard University)
Harmonizing Chinese Tunes

Special Guest:
Wang Di (Research Institute of Music, Beijing/Harvard University)
Travels of a *Guqin* Fieldworker in China during the 1950s

Members at the meeting include:
Wing-chi Chan, Wenwei Du, Yaxiong Du, Wei Hua, Wah-chiu Lai, Shek-kam Lee, Ping-Hui Li, Chun-Jo Liu, Kathy Lowry, Lindy Li Mark, Rulan Chao Pian, Robert C. Provine, Francesca Rebollo-Sborgi, Ying-fai Tsui, Sue Tuohy, Di Wang, Ming-Mei Yip. Siu-Wah Yu, Bell Yung, Jinmin Zhou

A summary of time, place and attendance at ACMR's past meetings:

		(with SEM)	(with AAS)
1st meeting	October 19, 1986, Rochester	12	
2nd meeting	April 12, 1987, Cambridge		18
3rd meeting	November 5, 1987, Ann Arbor	35	
4th meeting	March 27, 1988, San Francisco		14
5th meeting	October 20, 1988, Tempe	20	
6th meeting	March 17, 1989, Washington D.C.		16
7th meeting	November 10, 1989, Cambridge	35	
8th meeting	April 6, 1990, Chicago		21
9th meeting	November 8, 1990, Oakland	32	
10th meeting	April 12, 1991, New Orleans		12
11th meeting	October 10, 1991, Chicago	36	
12th meeting	April 4, 1992, Washington D.C.		20

Thirteenth meeting of ACMR and Call for Papers

The thirteenth semi-annual meeting of ACMR will be held at the Hyatt Regency Bellevue Hotel in Seattle on Thursday, October 22, 1992, from 8 to 11 pm, in conjunction with the 37th annual meeting of the Society for Ethnomusicology. Members will receive further details in September. Proposals for presentation should be sent by August 15, 1992 to Bell Yung, Music Department, University of Pittsburgh, Pittsburgh, PA 15260; Fax#412-624-4180; e-mail: byun@pittvms. As usual, ACMR encourages graduate students to participate and solicits reports on research in progress, fieldwork experiences, and in-depth discussion of narrowly focused subjects.

Forthcoming Meetings of Interest

Sept 14 to 19, 1992

The Fifth International Conference of Ethnomusicology will be held in Taipei. The Conference is being organized and sponsored by the Council for Cultural Planning and Development, and is coordinated by the Graduate Institute of Music of National Taiwan Normal University 國立台灣師範大學音樂學系 and the Chinese Society for Ethnomusicology 中國民族音樂學會 (Taiwan). The major topics of this conference are: The Functional Aspect of a Center of Traditional Music in Relation to the Modern Society; and the Comparative Ethnomusicological Studies on the Organization and Research Methods between Different Countries. For information, contact:

Professor Hsu Tsang-houei 許常惠
Dept. of Music
National Taiwan Normal University
East Ho-Ping Road
Taipei, Taiwan, R.O.C.

Oct. 1992

Xian Conservatory of Music will hold the "1992 Xian International Silk Road Music Symposium" at the Conservatory. The fee for attending the symposium is US$100. English will be used at the symposium. Interested members please contact:

Prof. Lu Rirong 魯日融 (Vice President of Xian Conservatory of Music)
Xian Conservatory of Music
Chang'an Mid-road. No.18
Xian, 710061, PRC

Nov. 30 to Dec. 2, 1992

The Dongfang Yinyue Xuehui 東方音樂學會[Oriental Music Society] of Shanghai will hold its third meeting at the Shanghai Conservatory of Music. The meeting will be held in conjunction with the 65th Anniversary of the Shanghai Conservatory of Music. The theme is: Chinese music and oriental culture. For information, contact Oriental Music Society, P.O. Box 47, Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai 200031, P.R.China.

July 21 to 25, 1992

Zhongguo Chuantong Yinyue Xuehui 中國傳統音樂學會 [Society for Traditional Chinese Music] will hold its 7th annual meeting at the Chinese Music Conservatory. The main theme for the meeting will be: the past, present and future of Chinese traditional music research. There will be presentations by assigned members on the topics around the main theme. For information, contact:

Yao Yijun 姚藝君
北京　德外　葦子坑
中國音樂學院音樂研究所 (轉)
中國傳統音樂學會總部
Beijing 100101 , PRC

Brief Reports on Recent Meetings

Compiled by Bell Yung and Kyle Heide

The Association for Asian Studies held its 44th annual meeting April 2-5, 1992 at the Washington Hilton and Towers Hotel. Three ACMR members presented the following papers in a panel entitled "China and its Neighbors: Musical Interaction and its Non-Musical Implications" with ACMR members Evelyn S. Rawski and Rulan Chao Pian serving as discussants:

Robert C. Provine, "For Korean Royal Ancestors: Chinese Music or Korean Music?"
Phong Nguyen, "Pre-20th Century Chinese Music Scholarship in Vietnam: Two Approaches"
Siu-Wah Yu, "Mongolian Music Preserved in a Qing Dynasty Music Treatise"

Two other ACMR members presented papers in the panel "Performing Arts and Fiction in Modern China":

Francesca Rebollo-Sborgi, "The Comedian and the Straight Man in Xiang Sheng: A Model for Understanding Social Strategies Used by Chinese Female Performers"
Ping-Hui Li, "The Use of Regional Opera in Taoist Ritual Process: A Case Study of Taiwanese Beiguan in Jintan (Sealing the Altar)"

Chinoperl (Conference on Chinese Oral and Performing Literature) held its annual meeting on April 2-4, 1992 at the Marvin Center, George Washington University, in conjunction with the annual meeting of the Association for Asian Studies. There were three sessions, which include nine papers and three video presentations, all of which have direct or indirect relevance to ACMR. There were:

David Rolston, "Nonrealistic uses of oral performing literature in *Jin Ping Mei*"
Chen Fan-Pen, "Genre and eroticism in the *Zhugongdiao*"
Wei Hua, "Tang Xianzu's views on Qing in *Zi Xiao Ji* [The Purple Flute]"
Du Yaxiong, "Syllabication and melodic movement: the recitation of *gongche* notation"
Dana S. Bourgerie, "Poetry and ritual: Hong Kong triad verse"
Wei Shu-Chu, "Yuan and English renaissance theatre staging"
Wu Qingyun, "*Tanci* fiction as a genre for women"
Marina Sung, "*Tanci* for performance and *tanci* as written literature"
Meredith Fosque, "Musical and verse forms in Yuan drama: Wang Shifu's *Xixiang Ji*"

Video presentations include:

Du Wenwei, "Peking opera TV series: vitalization of an old art tradition"
Robert Lee, "'Singing to Remember': a video documentary of a Chinese folksinger in New York" (delivered by Bell Yung)
Shih Chung-Wen, "'Tang': A video program"

On Friday evening, April 3, Chinoperl honored Rulan Chao Pian's birthday and retirement with a banquet at the Empress Restaurant. Volume 15 of *Chinoperl Papers*, which will be off the press by the end of the year, is dedicated to Professor Pian; a mock copy was presented to her at the dinner by the President of Chinoperl, Susan Blader. This was followed by the traditional "frolic" performances by members and friends of Chinoperl:

The Serendipity Singers, accompanied by violinist Ma Ning, performed the song "Rain" with text by George Louis Stevenson and tune by Rulan Chao Pian, with additional text by Bella Chiu.
Ms. Ma Ning performed excerpts from the violin concerto "The Butterfly Lovers"
Mrs. Li Fanggui sang *kunqu* arias, accompanied by Ying-Fai Tsui
Dr. Lindy Li Mark sang *kunqu* arias, accompanied by Ying-Fai Tsui

Mr. Du Yaxiong performed on the *dizi*
Dr. Luo Shen-Yi sang a *tanci kaipian* and a folksong
Mr. David Li sang a Peking Opera aria

Harvard University honored the retirement of Rulan Chao Pian with a weekend of festivities on April 10 and 11, 1992 on the Cambridge campus. A special dinner on Friday night at the Faculty Club was attended by her colleagues and friends of the Departments of Music and of East Asian Languages and Civilizations. On Saturday, a one-day symposium, with the topic of "Ways of Representing Music", featured presentations by Nicholas England, David G. Hughes, Graeme Boone, Anne Dhu Shapiro, Amy Stillman, J. Wainwright Love, Bell Yung, John M. Ward, Joseph Lam, David McAllester, Margarita Mazo, and David Lewin. Of direct relevance to ACMR are Bell Yung's paper entitled "Not Notating the Notatable: From Tablature to Performance" on *guqin* music, and Joseph Lam's paper entitled "Contextual Restraints" on *kunqu*. The symposium was followed by an evening performance at Paine Hall entitled "An Hour of Music and Poetry" featuring Siu-Wah Yu (*erhu* solo), Wang Di (*qin* solo and poetry chanting), Perry and Monica Link (*xiangsheng*), Luo Shen-Yi (folksongs), Li Huei and Wu Yuru (*kunqu*), Loh Wai Fong (poetry chanting), and the Chinese Intercollegiate Choral Society of Greater Boston. The festivities continued afterwards at the Pian residence with the obligatory *hongdou xifan* as well as other goodies. In conjunction to these events, an exhibition in honor of Professor Pian was elegantly mounted at the Richard F. French Gallery of the Eda Kuhn Loeb Music Library.

The Comparative Musicology Association of the ROC held a meeting on April 11. Ming Liguo gave a report about a Nuoxi conference in Guangxi from which he had just returned, and a unique opportunity for doing on-the-spot comparative research was given via a two-hour recital of mostly Taiwanese folk songs performed in a variety of styles and accompaniments. The Association sponsors performances and recordings, and is interested in contacting other organizations outside of Taiwan with similar aims and research interests.

A symposium co-sponsored by **The Chinese Society for Ethnomusicology** (Taipei) and the Executive Yuan's Mainland Affairs Commission was just held on May 23rd and 24th, with the theme, "Musical, Operatic and Artistic Exchanges across the Taiwan Straits." The papers delivered, which will be published later this year, discussed similarities, differences and recent exchanges or cross-influences between mainland China and Taiwan in the areas of music education (Hsu Tsang-Houei), modern *guoyue* or *minyue* (Lin Gu-fang), music of minority peoples (Liu Ch'ien), traditional instrumental music (Wang Ruei-yu), art (three papers on Chinese painting), narrative song (Chou Ch'un-yi), traditional opera (Li Guo-chun), and *koa-a-hi* opera (Wang Chen-yi).

The conference was noteworthy for the many discussions which followed the paper presentations on how to apply certain ideas to relevant contemporary problems of cultural policy and music education in Taiwan. Many of the suggestions and concerns raised therein will be incorporated into the published version of the proceedings, and then sent to officials in various ministries and departments who could very well make more enlightened decisions in the future. Applied ethnomusicology!

The Chinese Society for Ethnomusicology's new address is c/o the Department of Music, National Taiwan Normal University, Ho-ping East Road, Taipei, Taiwan, ROC.

Harmonizing Chinese Tunes

Rulan Chao Pian
Harvard University
(Summary of paper read at the twelfth semi-annual meeting on April 4, 1992)

(Editor's Note: Pian's presentation consisted of playing of a series of recordings with brief commentaries, which raised fundamental questions on whether or not, or how, to harmonize Chinese tunes.)

1. *The Fancy Ba Baan* and *The Waves of Shiang River*

Traditional tunes with harmonization for organ by Y. R. Chao (1913). Performed by Josephine Chan, organist at the Chinese University of Hong Kong, 1982.

A typical early attempt to give a Western harmonic interpretation of a Chinese tune. Rich, functional, chordal accompaniment. Notice the Mendelssohnian chords at the end of the piece.

2. *The Fashionable Girl*

Traditional tune with harmonization for voice and piano by Y. R. Chao (1924). Sung by Ju Ming-ying, piano by Jeff Nichols, *erhu* by Siu-Wah Yu. Added *erhu* part by Yu. Recorded at Harvard in 1984.

This is a much more independent accompaniment, which has a catchy rhythm of its own. The accompaniment uses a more pentatonic scale, which tonally and stylistically blends well with the singing melody.

3. The "Baw Baan" section of the Twirling Duet *Sister Yang Number Eight Goes for an Outing*.

Traditional music with arrangements for the orchestra by a Russian-trained musician at the Shenyang Institute for Narrative Arts. Performed by members at the Institute in Shenyang, 1981.

The accompaniment in the orchestra completely abandons the rules of functional harmony. It has a steady single chord, broken into individual notes played in arpeggio-like fashion, along with the singing voice. There is no chordal progression to speak of. The orchestra simply provides a constant texture and tonal pattern in the background.

4. *The Autumn Moon over the Calm Lake*

Traditional Cantonese tune arranged for piano. Arranger unknown. Performed by In Cherng-jong. Recorded in Hong Kong, 1988.

This is a tune that lends itself well to harmonization. It is done in a delicate manner, making use of 7th chords occasionally. The piano, though a Western instrument, seems appropriate here as a medium.

Jade Flutes, Silk Strings, and Monster Ears: Adventures with an interdisciplinary approach to Teaching Chinese music

Kyle Heide
Indiana University

How does (or how could) Chinese music fit into the curriculum at your university or college? Does it fill one or two lectures of a World Music course for freshman, one third or so of an East Asian Music Survey, or is it divided into a number of semester-long classes dealing with different genres or historical periods? Is the primary emphasis on music appreciation, or is there also opportunity for developing students' interest in Chinese history and culture?

How do we present ourselves and our discipline(s) to department heads and review committees in order to successfully establish courses which center on or at least include Chinese music? In other words, how do we make Chinese music relevant to various kinds of potential students, to Sinologists, to scholars in other fields, to publishers, to grant-giving agencies, or to the mysterious "general public"?

Are we responsible for adapting our courses to the needs of students with different backgrounds in music, East Asian studies, social sciences and humanities? Should we be concerned with what they can do later in life with what they learn from us?

Most of these questions occurred to me only after I began teaching "Jade Flutes, Silk Strings and Monster Ears" in the spring of 1991 for the Collins Living-Learning Center (LLC) at Indiana University.

Every semester, the LLC invites I.U. faculty members and advanced graduate students to submit unique, innovative, and/or interdisciplinary course proposals in order to offer their resident students opportunities to explore subjects which would not normally be offered in the I.U. system. After the proposals are reviewed and would-be teachers interviewed, five or six courses are chosen from between 40 and 60 applications.

I was impressed with the quality of questions put to me during my interview with the 12-student review board: What was my title for the course all about [naturally, I had hoped it would provoke this kind of interest and curiosity]? How could Chinese music be a "window" for studying Chinese culture in general (as I claimed in my proposal)? Why should anyone other than people curious about China and its music take the class, and what benefits, other than gaining some esoteric knowledge about an exotic subject, could be derived from it?

After explaining the symbols in the title, I answered that music was by no means the only window into Chinese culture, but it was definitely the one that I myself could best use to introduce China to other people. I also pointed out that music has played a vital role throughout the many centuries of China's recorded history, and that it has been and still is inseparably bound to relevant issues within Chinese philosophy, politics, social institutions, cultural value systems, and more. I gave a couple of contemporary examples to illustrate the point. I stressed that examining the place of music in Chinese society would raise questions on some previously taken-for-granted assumptions about the place of music in our own.

I told them that I didn't want my course to be a limited, specialized study "about Chinese music," but a means of getting into some of the most crucial and controversial

issues in the social sciences and the humanities: interpreting written texts, the politics of culture, the place of ethnography in promoting cross-cultural understanding, and so on. I wanted to help my students realize the interdependence of cultural systems, to give them a chance to see that the boundaries between various subjects and disciplines are created by human beings at different times for different purposes. I wanted to encourage them to make connections between things, but especially between themselves and whatever aspects of Chinese music they found most meaningful. In the process, I intended to introduce a cross-section of different disciplinal approaches and analytical techniques applied to the same general topic. Finally, I hoped that the students taking the course would come away with a critical attitude, understanding some of the important differences between kinds of historical and ethnographic source material, with a realization of how various contemporary disciplines use the same sources differently for their own purposes.

Those of you with lots of teaching experience will have just recognized the classic idealism of an enthusiastic first-timer; but sometimes, idealism sells, and I ended up teaching the course! There were twelve students, mostly 1st and 2nd-year undergraduates, and the questionnaires I had them fill out on the first day of class indicated that I had 3 students from the School of Music, 3 majors in East Asian Studies, with the rest interested in various fields in the arts and sciences, some claiming little or no background in music or Chinese. Somehow, I wanted each of them to make Chinese music relevant to their own lives. I decided to deal with their diverse backgrounds by allowing wide flexibility in their choice of assignments, to let them have a hand in creating their own knowledge and structure of the subject rather than teaching as if a standardized and systematic approach to Chinese music existed.

During the course of the semester I read an extremely enjoyable variety of papers and projects. One student compared the lyrics of Heavy Metal songs with Chinese poems/songs that dealt with the topics of death and war; several contrasted their own definitions and experiences of music with Chinese concepts; one talented pianist attempted to transcribe and analyze a *guqin* recording, but in the end wrote an insightful paper on why her cross-cultural project had failed; another student discussed sound images within Li Po's poetry; another compared Western and Chinese metaphors of sight and sound as used in law and jurisprudence. I encouraged each of the students to choose topics that strongly appealed to them, and to draw on both their knowledge in other fields and their personal views of life and music.

The students from I.U.'s LLC have a reputation for original thinking and active participation in discussion. I was fortunate to have had the opportunity to teach an elective course to such a group. I appreciated their input, and valued their opinions about what worked well and what areas were less interesting. They all would have liked to hear even more music than what I did play, both live and recorded. Most of the non-music majors were intimidated by notational systems -- but I suspect that my presentation of the topic could be improved in the future. I included far too many primary philosophical/historical sources (in English translation), and so the reviews of that section were mixed. But the units on poetry, politics, and pop stimulated some especially interesting discussions, as did Fang Kun's article (from Asian Music 12(2), 1981). Everyone got a kick out of Van Aalst, whose 1884 stereotypes led to our examination of contemporary biases towards Chinese music. Certain selections by Xi Kang, Schafer, Perris, DeWoskin, Kraus and Witzleben also went over very well. Liang Mingyue's book provided useful summaries of particular topics or periods, but some students found it difficult to read at times.

Below are excerpts from the syllabus and final exam. The original reading list will be posted on ACMR's Listserv discussion network (available via Bitnet or Internet), even though I would change that list of selections significantly if I were to teach a similar course

in the future. I would like to encourage other teachers in our Association to share with all of us, in future *Newsletters* or by E-mail, their course syllabi and their experiences bringing various aspects of Chinese music across to different kinds of students. [Please see ACMR *Newsletter*, Vol.4, #2, for other ideas as well.]

Excerpts from the Syllabus for "Jade Flutes, Silk Strings, and Monster Ears":

What is Chinese music? That depends on who asks the question and who listens to the answers: Chinese or non-Chinese, scholars or peasants, musicians or politicians, ancient philosophers or modern communists. This course will explore Chinese music from several different perspectives, including historical, literary, anthropological, aesthetic, political, and ethnomusicological. We will examine a wide variety of sources -- classical texts, poetry, paintings, archaeological finds, along with contemporary writings and recordings -- to answer the question for ourselves, while learning to understand and evaluate the interpretations of others.

Students are not required to have any background or training in East Asian studies, music, or anthropology. We'll be doing a lot of responding to interesting readings and sounds, not for the purpose of "mastering" some esoteric information about Chinese music, but in order to raise provocative questions, and to make connections between different social institutions, scholarly disciplines, and lived experiences.

Course schedule [excerpts]:

Introduction to the course and each other. Some stereotypes of Chinese music.

Overview of the variety of musical sounds in contemporary China (the People's Republic, Taiwan, Hong Kong, and overseas Chinese communities). Handle instruments at Mather's Museum.

Early European impressions of Chinese music.

The mythic origins of music in China.

Archaeological remains of musical practices.

Philosophical debates over music in early China: Confucians,Taoists, and others.

Sages with big ears: Sound, silence, and cosmic knowledge.

The T'ang dynasty (7th to 10th C. A.D.): What makes Golden Ages so golden?

Music in Chinese poetry.

Chinese musical notation systems.

Topics in Mid-term quiz:

Music in Chinese painting and visual arts (musical iconography).

The anthropology of Chinese music. Introduction to ethnography.

Review of approaches to Chinese music thus far: Study Objects, Methods, and Results from archaeology, philosophy/aesthetics, history, poetry, and painting.

The May Fourth Movement: Nationalism vs. Westernization. Modern reinterpretations of Chinese music history and aesthetics.

Folk songs.

The government appropriation of regional and national minorities folk music. Music as propaganda. The politics of musical scholarship and performance.

Chinese pop, Canto-pop, Taiwanese pop.

Final take-home exam:

Instructions [excerpt]: Choose 4 of the following questions and write approximately 2 typed double-spaced pages to answer each (=about 8-10 pages total). Pick topics that you're sure you have info on and can answer well. Use your class notes, the material in the course readings packet, and the books on reserve in the Main and Music Libraries to answer the questions . . . . As you are writing, don't think of this exam so much as an activity by which I evaluate you or your understanding/knowledge, but as an opportunity to bring some satisfying sense of closure to this course for yourself, by reviewing some of the most important or interesting points that you would like to carry with you some distance into the future . . . . Remember, these questions are NOT the type that have "only one right answer" -- there are many different ways to answer them well . . . .

1. Summarize the early Confucian and Taoist philosophies of music. Refer to at least 2 different primary sources for each; secondary sources (Liang, DeWoskin, etc.) are optional. Are there any remnants or variants of these ideas in modern China?

2. In this course, you have been introduced to a wide range of sounds and musical genres coming out of contemporary China. In your opinion, do they all share qualities in common that make them "Chinese?" Or is "Chinese-ness" defined differently for certain types of music in various social contexts and time- periods? [Please refer to at least 3 specific musical forms]

3. Are there any features or functions of Chinese music that strike you as "radically different?" If so (or if not!), what do they teach you about your own musical culture?

4. "Chinese music all sounds the same, and it has remained virtually unchanged since the time of Confucius." Using clear examples from Chinese music history and from what you know about regional musical diversity within China, disprove the previous sentence.

5. Choose 3 of the following fields: archaeology, philosophy, painting, poetry, and ethnography (field work). In regards to Chinese music, what has each of them taught

you? What are the differences in their approaches to Chinese music (e.g., study objects, methods, results, special insights, etc.)?

6. Compare and contrast (i.e., describe similarities and differences between) the interaction of Chinese and "Western" music during the Tang dynasty, and during the 20th century.

7. Summarize the struggle between the Populists and Cosmopolitans as described by Kraus in Pianos and Politics, noting especially the history of its impact on traditional Chinese music.

8. How have the ideas put forth in Mao's "Yan'an Forum" talk been utilized in specific campaigns, movements, or revolutions to deal with music? How have the emphases/priorities shifted at different times?

9. Outline the roles that women have played in the history of Chinese music. Do you think that many of the texts we read took a predominantly male-centered point of view? If so, how would a female-centered perspective be different?

10. What was the social role of music for traditional Chinese literati (the elite scholar-official class)? By what means did the elite set their music apart from Chinese folk traditions? Are there any signs that some elitist attitudes persist in the contemporary world of Chinese music?

11. During this past century, some Chinese have been vitally concerned with modernization (or "Westernization") while at the same time striving to remain strongly nationalistic. Explain some of the inherent paradoxes/contradictions in these goals, and the effect on indigenous Chinese musical forms, including attitudes towards those forms.

12. How has Western (or English-language) scholarship on Chinese music changed since Van Aalst? Are there any underlying attitudes or questions which have continued into the 1990's?

13. Describe the history, social functions, and varied musical life of one Chinese musical instrument.

14. Why did Hsi K'ang (Xi Kang) hold that music has in it neither grief nor joy? What do you think about what music means or expresses, and why?

15. Using examples from Chinese music history (including the 20th century), demonstrate that music cannot be considered "apolitical."

Query on Bibliography of Chinese-Language Sources

Larry Witzleben
The Chinese University of Hong Kong

Since the ACMR *Newsletter* is already working on an ongoing current bibliography of Western-language sources on Chinese music, I wonder if any readers have thought about trying to develop an ongoing bibliography of Chinese-language sources.

With the large number of journals on Chinese music now available, it is quite difficult to keep track of all that is being published in one's areas of interest. If there were a centralized data base of journal articles listed by author and subject, I'm sure all of us working in Chinese music would find it extremely useful. I know that Bell Yung and Joseph Lam compiled a bibliography (by subject) of the journals from PRC a few years ago [in 1984 -- ed.], written on index cards. I am sure most of us have our own specialized bibliographies in similar handwritten formats, but exchanging this type of information is rather cumbersome. Some form of computer-based bibliography would be accessible, exchangeable, and easy to update.

I am wondering if it is feasible to develop a long-term cooperative project cataloguing all the articles in major Chinese music journals. Even a listing with author names and titles of article in *pinyin* would probably guide people to a lot of new items; of course, including translations of titles, even the dubious translations now included in some journals, will increase the usefulness. Subject headings are more difficult, but eventually something could be done in that regard. Naturally, having everything in Chinese characters would be ideal, but the amount of work involved will be substantially increased, and I'm not sure if there is a computer program that can be accessed by everyone.

If our various subject-specific bibliographies were available as computer files, each person could then extract the items they are interested in and create their own bibliography. Since all of our libraries have limitations or gaps, the ACMR *newsletter* would also be an ideal place to place search requests for journal issues which someone needs access to. To do a really comprehensive bibliography, a group of interested researchers would have to divide the work of systematically going through all the major journals. At this point, I am just opening up the subject of ways to exchange bibliographic information, but I think at some point, a comprehensive listing of Chinese sources is a project that should be developed.

Do any other readers see the need for a Chinese-language bibliography, or have any suggestions as to how to make it feasible?

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Do you have a bibliography lying around?

Most of us at some time or another end up having to compile a bibliography -- for a research topic, or when at a loss for other ideas for a term paper. If you have such a bibliography, unattached and at a loose end, why not share it with others? ACMR is interested in research tools, and the Chinese music research circle can always do with a good bibliography. If you have such an item, contact Bell Yung, Music Department, University of Pittsburgh, Pittsburgh PA 15260. Chinese characters are welcome as long as you send them in on a floppy so that we don't have to type them all out ourselves...

People, Places, and Organizations

At the International Symposium on Chinese Traditional Music in **Guangzhou** which followed the ICTM conference in Hong Kong, **Barbara Smith** spoke briefly about the panel on the Chinese and their musics in the Pacific and invited Chinese scholars to contribute to knowledge of the subject. The topic generated considerable interest among some of the participants and she was asked for a copy of her remarks for translation and publication in *Peoples Music*. Among the scholars she met there, she has had continuing correspondence with several on this subject and on other aspects of ethnomusicology and regional musics. As a result of this on-going communication, **Fei Donghong** of the Guangdong Province Research Institute has translated into Chinese the section on Cantonese theatre in Clarence Glick's *Sojourners and Settlers: Chinese Migrants in Hawaii* (1980) which, with the permission of the University of Hawaii Press, has been published in *National Folk Music* (1991). Mr Fei also arranged for translation by **Liang Hongnü**, a student of Guangzhou Teachers' College No. 1, of the short article "Chinese in Hawaii: 200 Years 1789-1989" and the section on the Hakka's association, from the brochure listing events of the 200th anniversary celebration of the first Chinese to come to Hawaii, for publication in *Linnan Literature and History* (1992).

Du Yaxiong of the Beijing Conservatory visited the University of Hawaii and the East-West Center in March as part of his Fulbright Exchange Fellowship to the United States. He gave five presentations in public sessions and/or classes: "Arts Research in China: Music," "Korean Minority Music in PR China," "Music of China's Minorities: Present and Future," "Transcription in Music Studies in China," and "Relationships between Chinese and Hungarian Folksongs." He also gave a talk at Brigham Young University—Hawaii and visited several other institutions.

The Academy Chinese Music Ensemble (Hong Kong), made up of faculty members and graduates of The Hong Kong Academy for Performing Arts, is touring the United States under the auspices of The China Music Project. Leading the Ensemble is Professor Wang Guotong, *erhu* performer and teacher, now Consultant in Chinese Music at the Academy. During the first part of May, the Ensemble was in residence (formal concerts, teachers workshops, lecture/demonstrations, and special children's programs) at The Nelson-Atkins Museum of Art (Kansas City, Missouri), in conjunction with the major exhibiton, "The Century of Tung Ch'i-Ch'ang, 1555-1636." The Ensemble will return to the U.S. September 16 - September 30. For more information, contact, Marjorie Ann Ciarlillo, Director; The China Music Project, Inc.; 334 Claymore Boulevard; Cleveland, OH 44143-1730 (telephone: 216/368-5904; e-mail: mxc8@po.CWRU.Edu).

Highly recommended, and just published in mid-May by Taipei's SMC Publishing (Nan T'ien), is *The Classical Theatre and Art Song of South Fukien* by **Piet van der Loon**, Emeritus Professor of Chinese at Oxford University. A handsome edition featuring meticulous scholarship, extensive footnotes, and enjoyable prose, this book will be essential reading for students of several related fields within East Asian Studies. It includes 116 pages of English text, 13 tables, an 11-page bibliography, and 230 more pages which reproduce three Ming dynasty anthologies. From the book jacket:

This is a comprehensive study of three rare Ming editions. The first is an illustrated anthology, dating from 1604 and consisting of complete acts and separate arias from plays of the same type as the classical drama, the Li-yuan hsi, still performed today. The other two are collections of arias printed in the same period. Together they make it possible to trace twenty-six plays, several no longer extant and some not recorded anywhere else in China. A large number of the arias have been preserved, virtually without change, in the *nan-kuan* tradition of the local musical societies. In addition to a photographic reproduction of the three texts, the book provides a survey of literature in the Min-nan language, an historical account of the classical theatre of southern Fukien, and an analysis of the songs, based on the musical categories used in the Ming period. Each of the plays represented is carefully examined for details of plot and provenance.

The Chinese Traditional Music Center of the Executive Yuan's Council for Cultural Planning and Development (ROC) will soon release a set of six recordings with accompanying booklets, featuring the following performers of traditional Chinese music in Taiwan:

- Peking Opera Percussion of Hou Yu-tsung
- Lai Pi-hsia Sings Hakka Folk Songs
- Pan Yu-chiao Sings *Luan-tan* (*Bei-guan*) Opera
- Taiwanese Narrative Song of Yang Hsiu-ch'ing
- Taiwanese Folk Music of Ch'en Kuan-hua
- A Tribute to *Gu-qin* Master Sun Yu-ch'in

Some of the recordings, issued in both cassette and CD format, include almost two hours worth of music, and the booklets, written in Chinese with English translations provided, are the lengthiest ever published for this kind of collection, including historical background for each genre, biographies of the performers, musicological information pertaining to the recordings, and many full transcriptions of the selections in Western staff notation.

The Chinese Society for Ethnomusicology (Taipei) has published the papers from its first conference, which took place in September of 1991 in Taipei. The papers offer forty-year retrospectives on ethnomusicological research in Taiwan in the following subjects: narrative song (Chou Ch'un-yi), Taiwanese pop (Wang Wei-chen), Peking opera (Wen Ch'iu-chu), Taiwanese opera (Yan Lu-fen), Beiguan opera (Tseng Rung-hsing), Taiwanese traditional *shisanyin* (Lai Hsi-chung), the pasibutbut song of the Bunu aboriginal tribe (Ming Li- guo), and ethnomusicology in general (Hsu Tsang-Houei).

The National Institute of the Arts (Taipei) continues to invite scholars from overseas to guest lecture and conduct seminars for its graduate students in ethnomusicology. During the fall semester of 1991, **Tran Van Khe** was in residence, and this spring, for the second time, **Jose Maceda**.

Congratulations to **Wang Ying-Fen** who received her Ph.D. degree in Music in April 1992 from the University of Pittsburgh with a dissertation entitled "Tune Identity and Compositional Process in *Zhongbei* Songs: A Semiotic Analysis of Nanguan Vocal Music."

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THE CHINESE AND THEIR MUSICS IN THE PACIFIC: FIVE EXPLORATORY REPORTS FROM A PANEL

Foreword

The major thematic emphasis on Chinese music at the 31st World Conference of the International Council for Traditional Music held in Hong Kong, July 3–9, 1991 prompted the ICTM Study Group on Musics of Oceania to propose a panel on the Chinese and their musics in the Pacific. Because of previous neglect of this component of the musics in contemporary Oceania (none of the members had undertaken substantive study of Chinese musics in Oceania although Margaret Kartomi had done field research on a tradition in Indonesia which, in ICTM, is classified as Insular Southeast Asia), it seemed timely to address this topic. Members of this study group who planned to attend the Hong Kong conference were invited to gather relevant information in their area of residence (if within Oceania) or where they had previously conducted research (even if on some other music) and to share their findings in a panel. When the geocultural area was expanded to include more of the islands in the Pacific, Kyle Heide was also invited to contribute information on the Philippines.

The panelists were encouraged to describe and comment on whatever aspects of the broad topic seem significant to the particular area on which they would report and/or for which they could obtain data in the limited time before the conference. As a general guide, the following were proposed as potentially desirable foci: (a) the presence and kinds of Chinese music and dance performed in the particular area today, when and from what part(s) of China they were introduced, changes in these arts since their introduction to the overseas environment, and who performs and who enjoys hearing and watching them today; (b) what kinds of music and dance residents of Chinese and part Chinese ancestry perform and what kinds they listen to and watch; and (c) past and present effects of Chinese identity on the viability of Chinese performing arts in the sociocultural environments of the Pacific.

The reports, although based on studies considered exploratory rather than definitive, generated more interest than anticipated among the ICTM members who attended the conference. Scholars of both Chinese musics and broad sociomusical issues pointed to the potential significance of such studies to their fields of specialization and urged that the reports be made available—as "working papers", "progress reports", or "preliminary studies"—to scholars and students who did not attend the conference. The Study Group and ICTM are grateful to the editor of the ACMR *Newsletter* for providing this means for such dissemination.

The panel presentations consisted of an introduction and eight area reports. As slightly revised for publication, the introduction and five reports—all devoted to areas within Oceania—are presented here. The authors of two of these reports plan to continue their studies of the subject—Theodore Kwok adding both future and retrospective materials to his database for Hawaii, and Don Niles conducting occasional research into the subject as part of his on-going work on all aspects of Papua New Guinea musics. The authors of the others—Amy Stillman, Cynthia Sajnovsky and Helen Lawrence—are fully engaged in on-going research on indigenous musics of Oceania and other activities, and currently have no plans for further study of the topic. Of the three reports not presented here, Margaret Kartomi has greatly expanded hers and is preparing it for publication elsewhere, Kyle Heide plans to return to this topic after completing his on-going research project and to publish his findings at a later date, and Stephen Wild found no evidence of current involvement with Chinese music among those Australians who identify themselves as aboriginal peoples although a

small percentage acknowledge some genetic admixture from the nineteenth-century Chinese sojourners who worked in the gold mines there.

These reports on the musical interests and activities of residents of Chinese and part-Chinese ancestry in five areas of Oceania, although limited in number and varied in focus, nevertheless indicate a wide range of diversity in the response of the Chinese immigrants and their descendants to the musics of their ancestors and to other musics and performing arts in their adopted homes in the Pacific as well as of the interest of residents of non-Chinese ancestry to Chinese musics. We hope these exploratory studies will stimulate other scholars to conduct studies that will provide historical depth on the content and context of those musics as practiced in the homeland at the time they were taken into the Pacific, documentation and analysis of the contemporary scene in areas of the Pacific not yet studied, analysis of the changes in content and context that have occurred in the overseas locations, etc., to further our knowledge and understanding of the Chinese and their musics in the Pacific.

Barbara B. Smith
University of Hawaii at Manoa
Chair, ICTM Study Group on Musics of Oceania

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THE CHINESE AND THEIR MUSICS IN THE PACIFIC: INTRODUCTION TO THE PANEL AT THE 31ST WORLD CONFERENCE OF THE ICTM, HONG KONG 1991

Barbara B. Smith
(University of Hawaii at Manoa)

A consideration of the Chinese and their musics in the Pacific is especially appropriate to this conference of the International Council for Traditional Music because it bridges the geo-cultural focus of the ICTM Study Group on Musics of Oceania (the geographic area defined in the ICTM as that embracing Polynesia, Micronesia, Melanesia, New Guinea, and aboriginal Australia) and the sinitic focus of this conference. It is also timely because in the past, ethnomusicologists interested in Oceania have devoted their attention almost exclusively to music and dance considered purely Oceanic in origin and/or in which some aspects of Western musics have been incorporated. Studies of the latter contain considerable information about what Western musics were introduced to Oceania throughout the past two centuries, first by people from Europe and America, and later also by islanders returning from travel overseas, and by the media—radio, recordings, films, television, and videotapes.

Very little scholarly attention has been paid to Asian performing arts introduced to Oceania during the same period. (Whatever musics were taken from Southeast Asia by the first peoples to settle in Oceania many, many centuries ago, is beyond the scope of this panel.) Probably the Asian arts in Oceania have been neglected because they have tended to co-exist, rather than interact, with those of the indigenous islanders. Nevertheless, wherever they are performed and/or seen and heard in Oceania, they are components of the total

sociocultural context and, therefore, their presence should be documented and their place in the lives of residents (whether of Asian, part-Asian, or other ancestries) should be examined in the context of the on-going processes of social and cultural change, as well as to contribute to the understanding of broad issues of ethnic and cultural identity and as these are expressed in the arts. Therefore the ICTM Study Group on Musics of Oceania has undertaken an initial survey through a short questionnaire sent to all of its members and organized this panel to begin to redress past neglect by considering the Chinese and their performing arts in Oceania; perhaps a future panel should consider those of the Japanese or other Asians.

Although initially proposed only for Oceania, the geo-cultural area for consideration was expanded to include some island areas usually classified as Southeast Asia (the Philippines, Sabah and Sarawak in Insular Malaysia, Brunei, and Indonesia). This seemed desirable because, although the Chinese had established trade and other relationships there considerably earlier than any known contacts in Oceania, some aspects of the Chinese presence in these islands during the past two centuries are similar to those in Oceania. Also, some of the Chinese who went to parts of Oceania came from these islands rather than directly from China. Because so many of the Chinese who went to live in the Pacific during the past two centuries have come not only from the China mainland (especially the southeast coastal areas of Guangdong and Fujian Provinces) but also from Hong Kong, Macau, Taiwan, and Singapore—all places with continuing contacts in the Pacific—for purposes of this panel, all these are treated as China.

The movement of the Chinese into the Pacific during the past two centuries is part of a vast emigration that is impressive in both the number of people involved and in geographic dispersion. Even in just the second half of the nineteenth century, more than two million Chinese emigrated to various parts of the world (Pan 1990:43)—including all of the areas to be discussed in this panel. Many of these Chinese, especially young men who left home when food was scarce due to natural calamities, intended to return home after working a few years overseas. However, some stayed on. They and their descendants became a minority of the resident population and some of these, through the intelligence and hard work of both the initial immigrants and succeeding generations, are highly respected and prosperous citizens.

There is great diversity in the presence and sense of identity among the people of Chinese origin in the Pacific, and in the viability of Chinese performing arts. Data derived from the Study Group's preliminary survey (of its members and of other members of ICTM and friends resident in and/or with research interests in insular Southeast Asia to whom questionnaires were sent) reveal interesting contrasts in areas not addressed by the panelists. In Sarawak, the Chinese comprise about one third of the population, there are seven orchestras of traditional Chinese instruments Chinese Lunar New Year is a public holiday (Datin Julia Chong 1991: pers.com.) and one of the local lion "dance" clubs is acknowledged as the best in all of Malaysia (Nor 1991:11). In the southern Cook Islands, Chinese music is not performed although there are a few residents of Chinese ancestry—probably because an early law that restricted long-term presence of most people of foreign ancestry discouraged such manifestations of foreign origin (Ron Crocombe 1990: pers.com.). In Fiji, although in the late 1970s many residents of Chinese ancestry relocated to Canada and some people even suggested that within a few years few young people of Chinese descent would remain there (Grief 1977:105-6), the social climate has changed and the Chinese performing arts are being well supported by a Chinese school (Chris Saumaiwai, Sr. Irene Bouchier-Hays, Bill Yee 1990: pers.com.) and, at the 1985 Festival of Pacific Arts in Tahiti, the Fiji performing troupe included people of Fijian, Indian and Chinese ancestries, each performing their respective traditions, and joining together in ensemble for the closing number. In New Zealand, although a considerable number of Chinese had gone there in the nineteenth century (after working in the Australian gold

mines), the directors of the prize-winning film "Illustrious Energy" —about a sojourning Chinese mining family—had a very difficult time finding a resident Chinese ensemble to perform music needed for a scene in the film (Allan Thomas 1990: pers.com.). And in Tonga, with no history of Chinese immigration, Chinese dance is being learned by Tongans and foreigners—as taught by the daughter of the recently appointed consular agent from the People's Republic of China who is a professionally trained dancer (Adrienne Kaeppler 1990: pers.com.).

Acknowledgements

I wish to express my appreciation to all members of the Study Group and to the other friends and colleagues—too many to credit each by name here—who have cooperated with this project. Their input about more than fifty locations in the Pacific has added greatly to revealing the potential for further research on this subject.

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A VIEW OF CHINESE MUSIC IN HAWAII

Theodore J. Kwok
(University of Hawaii Law Library)

The Chinese Community

In the multicultural milieu of the State of Hawaii, nearly 70,000 Chinese comprise over six percent of the total population. Ninety-five percent of the Chinese reside in Honolulu. Also, more than ten percent of the general population includes some Chinese in their ancestry. More than a quarter of the state's population speaks a language other than English at home, 20,000 of whom speak Chinese. Dialects spoken include Cantonese, Mandarin, Taiwanese, Shanghainese, and Hakka. From 1985 to 1990 among the immigrants admitted to the U.S.A. reporting Hawaii as their state of intended residence, those from China and Taiwan comprise an average of 700, or ten percent, each year.

Over one hundred Chinese organizations exist in Hawaii, primarily district and village associations of China, surname societies, guilds and to a lesser extent political, religious, and business groups. Most of these are members of the United Chinese Society, established in 1880. Most member organizations are located on the island of Oahu, with over fifty percent headquartered in Chinatown and downtown Honolulu.

There is no systematic and overall study of Chinese music in Hawaii. Although information is uneven and lacking, Hawaii has an active Chinese music scene. In addition to participating in traditional Chinese performing arts, musicians of Chinese and part-Chinese ancestry participate in Western classical and popular music and Hawaiian traditional and entertainment musics. Honolulu hosts numerous performances for the general public by visiting soloists and groups, including troupes from China, Taiwan and Hong Kong. There are an average of four or five such performances a year, with fifty to seventy percent opera. Most of the performances take place at large concert halls, organized by private agencies and cultural agencies of the various governments involved.

Chinese music activities in this report include those of music and opera clubs, physical culture clubs, Chinese Christian church groups, and University of Hawaii and East-West Center activities. Religious music, such as Buddhist and Daoist music, and Chinese music activities sponsored by government agencies, such as by the State Foundation on Culture and the Arts, deserve a more thorough investigation and are not discussed here.

Music and Opera Clubs

Although little is known about Chinese music in pre-twentieth-century Hawaii, Cantonese opera was already popular by the late 1800s. A Chinese theater was built in the late 1870s in Chinatown, and the 1884 census listed eighty-four Chinese "theater actors." During the Chinese New Year season, weekly performances were common. Opera troupes from southern China performed, stopping enroute to and from Pacific coast Chinatowns. It is reported that the "noise" generated by the Cantonese orchestras resulted in a public-show license provision, forbidding the orchestras to play after 10 p.m. By the late 1920s the popularity of and attendance at Cantonese operas had declined as American movies increasingly attracted the younger generation and as it became less financially feasible to bring professional troupes to Honolulu. Subsequently local Chinese music and dramatic clubs were organized by young adult immigrants and some of the Hawaii-born Chinese (Glick 1980: 148-152).

Among the many guilds for craftsmen, traders, and workers, the Kutt Hing Kung Soh guild represented actors and musicians. Established in 1922, this guild was one of the few to endure into the 1930s (Glick 1980: 264) and beyond. The Kutt Hing Society, as it is known in English, still exists today and is one of only two guilds now listed in the United Chinese Society directory. Also as noted in official import records of the first half of the twentieth century, Chinese musical instruments and sound recordings were brought into Hawaii from China and Hong Kong during that period (Smith 1975: 226).

Honolulu's Chinatown still remains the center for most Chinese music and opera activities. Presently four major Cantonese music and opera organizations convene there, each formally organized with elected officers and club space: Wo Lok Chinese Music Club, Ching Wan Music and Dramatic Society, Tan Sing Dramatic Association, and Hawaii Chinese Music and Drama Club. All four are located within a two to three block area of Chinatown. Organized primarily for their own entertainment, these amateur groups also provide ensemble support for local opera performances, entertainment for ceremonial events and family association banquets of the many local Chinese organizations, and for non-Chinese organizations sponsoring "Chinese festivals," carnivals, and benefits.

Nearly all the activities of each organization are conducted in Cantonese. This tends to exclude, although not deliberately, non-Cantonese speakers from the activities of the music group. Very little publicity for performances of these groups is provided and when there is it is usually only in Chinese and posted only in the Chinatown area. Although most groups do not object to outsiders visiting, nothing is done to encourage interest by outsiders. The local community tends not to get involved in their activities on a regular basis because of the rough and seedy image of Chinatown at night. Access on a walk-in basis in the evening is nearly impossible, since gates and doors are locked on the ground floor and the music activities usually take place on the second floor.

A recent newspaper article about the Wo Lok Chinese Music Club aptly describes the scene of getting access to the club at night: "You turn from the neon enticements of Hotel street down the darkness of Smith street where shadows huddle in doorways and a lady in a miniskirt swishes by. Stop just beyond the adult movie sign at the entrance to a blind stairway guarded by an iron grill. You will see a wooden baton hanging by a stout cord outside the grill. Pull the baton and a hidden bell will tinkle at the top of the stairs. At this signal someone may come down and unlock the door ..." (Krauss 1991: A3).

The Wo Lok Club is the largest and most active Chinese music club in Honolulu. Established in 1972, the organization initially had over one hundred members and by 1982 had grown to over three hundred (Wang 1991: 2). Active performers number between thirty and fifty. Other members are opera devotees and club supporters. The club is supported by voluntary membership dues. The group usually performs for a modest fee, but often without compensation. The currently performing members, instrumentalists and opera singers, derive mainly from Hong Kong and Guangzhou, with the notable exception of a Caucasian American female *huqin* player. Most of them came to Hawaii during the 1970s and 1980s. They meet weekly on Tuesdays and Saturdays from 9 p.m. to midnight. The activities do not actually begin until 10 p.m. and on Saturday evenings sometimes continue until 1 a.m. After their practice, members will often continue to socialize at a restaurant or coffee shop (Wang 1991: 5). On holidays the clubhouse is used as a social and recreational gathering place, with members engaged in lively games of mahjong.

One of the longest surviving clubs is the Ching Wan Music and Dramatic Society, founded in 1948. By the 1960s, the club was the largest in Honolulu, with membership over one hundred. Today, a group of approximately twenty members meets on Saturday evenings in a corner room on the second floor of the See Yup Society and Yee Yee Tong building overlooking Maunakea and Pauahi Streets. They play Cantonese opera excerpts and instrumental music. The members are not involved in instructional activities and the group seldom performs in public. The group has, however, travelled abroad to Hong Kong, Macao, and Guangzhou (Ing 1991a: 10) and, recently provided entertainment for over 1,200 people at the spring banquet of the See Yup and Yee Yee Tong Societies (Ing 1991b: 15).

In 1991 a new club, the Hawaii Chinese Music and Drama Club, was established. The group meets every Wednesday and Saturday night in a second-floor room on the corner of North King and Smith Streets. The group has been active in sponsoring and coordinating visits of Cantonese opera troupes, the most recent of which was a troupe from China called the Guangdong Opera which performed in the Calvary Chapel of Honolulu (formerly a Chinese movie theater). According to promotional literature this newly formed organization "intends to give strong support to future presentations of this popular 'early immigrant' entertainment here in Hawaii."

The only formally organized Peking opera group is the Hawaii Chinese Peking Opera Club, which started in the late 1970s and has approximately twenty-five members. Most of the members are retired and over seventy years old. They meet on Saturday afternoons from two to five at the Center for Chinese Cultural Services in the Chinese Cultural Plaza in the Chinatown area. Each member pays dues of $5 per month and a gratuity is given to the

person who comes to open and close the rehearsal room. The majority of members are from Taiwan with equal numbers of men and women. Mandarin is spoken at all occasions. The group rarely performs together for the public, yet individual members of the group do on occasion perform on their own.

Activities other than those through formally organized clubs are provided by a variety of individuals and cultural organizations. Cantonese opera excerpts are performed at the Asia Mall in the Chinese Cultural Plaza on the last Wednesday of each month from 11 a.m. to 1 p.m. by a husband and wife duo from Hong Kong who sing along with a karaoke sound system. The staging is informal, attracting approximately half a dozen people and various shop owners. Sponsored by the Chinatown Historical Society, the event is free. In addition numerous ad hoc groups are formed to perform for special events, such as those by the Associated Chinese University Women who formed an ensemble of *yangqin* (butterfly harp) players for a performance at the Chinese Mid-Autumn Festival in 1990 at the Honolulu Academy of Arts. The Hawaii Foundation of Chinese Culture and Arts is active in coordinating events of Chinese performing arts. Although they have no program for music, the foundation does provide group and individual instruction in dance, training in *qigong* (a system of deep breathing exercises), and cultural activities.

There is limited private instruction on Chinese musical instruments. Finding persons with Chinese music skills is difficult and it is even more challenging to convince them to engage in instruction. Some members of the music club orchestras teach *erhu* and *yangqin*. A number of people who do not belong to music clubs teach musical instruments such as *xiao*, *zheng*, and *yangqin*. Some are amateurs and usually teach local children music as a cultural activity rather than for the serious study of the instruments. On occasion a club or interested benefactor will sponsor the invitation of a professional instrumental musician or singer from China, Taiwan, or Hong Kong to come to Honolulu to instruct club members.

Members of music and dramatic clubs in the past have been affiliated with more than one club, but this rarely occurs today. Although most relationships are cordial, in some circles there is intergroup rivalry. Because of personality, age and economic differences, people have formed separate groups. The members themselves come from various backgrounds. The majority are amateurs with a few professional or semi-professional musicians. Most Chinese musicians in Hawaii have or had other occupations to sustain themselves, predominantly as cooks, bartenders, repairmen and restaurant workers. Some have been in Hawaii since the 1930s and 1940s, while many came to the islands since the 1970s. Support for Chinese performing arts has also come from interest groups organized by the spouses of Chinese business people from Hong Kong and Taiwan. Among these patrons are amateur performers, as well as those with only an interest in supporting Chinese arts.

A brief description of two musicians reflects the typical background of many Chinese musicians in the state. A Cantonese drummer in Hawaii, active in the 1960s, lived and worked as a cook at the Palolo Old Men's Home (presently Palolo Chinese Home). Originally from the Lung Doo village in the Zhongshan district of China, he made several trips to Australia and Vancouver before coming to Hawaii in the mid-1920s. In Hawaii, he worked in a bakery and subsequently as the owner of a fish market. After retiring, he became the chief cook at the Palolo Chinese Home and continued to be active in percussion activities with Chinese opera and music ensemble (Pang 1965: 8).

A Peking opera musician worked in a Waikiki restaurant in the 1970s and 1980s. Born in Beijing in the 1920s, he learned to play the *erhu* and *huqin* as a child. His father was the leader of an amateur opera troupe. After living in Taiwan and Malaysia for over twenty-five years he moved to Hawaii in 1975. He reads cipher notation and uses solfege for learning music. His three children do not have a particular interest in Peking opera and he

does not expect them to appreciate Chinese music. His "club," which has no official name includes approximately thirty people, mostly women (Witzleben 1978: 2-4).

Physical Culture Clubs

Three major physical culture clubs are headquartered in Honolulu: Chinese Physical Culture Association, Lung Kong Physical Culture Club, and Kuo Min Tang Physical Culture Club. The oldest, the Chinese Physical Culture Association, was founded in 1933 (Chopyak 1981: 3). The clubs, whose members pay dues and elect officers, perform lion dances primarily for Chinese festivals, weddings, birthdays, parades, openings of new restaurants and businesses, and family association celebrations. It is not uncommon to see these three clubs performing at the same events. The Lung Doo Benevolent Society, for example, at their centennial celebration in 1991, invited lion dance groups from all three clubs as well as the Wo Lok Chinese Music Club to provide entertainment.

Today the physical culture clubs are primarily a place to learn martial arts and the lion dance. The physical training through the martial arts provides the foundation and coordination for the lion dance movements. Approximately fifteen to twenty players are needed to maneuver two lions and play one set of percussion instruments. Goggles and ear plugs are worn by most participants to protect themselves from the firecrackers and percussion sounds. Traditionally for young men and boys, since the 1970s and concern for women's rights, female members were allowed to participate in the percussion ensemble and operate the tail of the lion (Smith 1979: 11). Today there is an equal distribution of male and female members. While the clubs are also a gathering place to socialize, few young members speak Chinese and the promotion of Chinese culture is not always their principal concern.

During festivals such as "A Night in Chinatown," the celebration of Chinese New Year, the clubs send their lion dance teams as well as operate food booths. As it is a group effort, there is much comradarie among all ages. During the New Year celebration five or six lion dance clubs parade through the streets of Chinatown and visit each business establishment, offering good luck and blessings for the New Year. Numerous other lion dance clubs are organized within surname or district societies. Although known to the Chinese community, these groups are much smaller; they do not advertise, and usually emerge only to perform at Chinese New Year or private parties.

Dragon dances are seldom performed in Hawaii. The last large dragon dance was performed in commemoration of the bicentennial of the Chinese arrival in Hawaii. On 7 January 1989, a 617-foot-long dragon was paraded from Aala Park through Chinatown and downtown Honolulu to Thomas Square and the Honolulu Academy of Arts.

Chinese Christian Church Groups

Many long-term local Chinese attend English-language services at Christian churches throughout the State and there are five church groups where Chinese is the predominant language used for communication among participants and for the singing of songs and hymns. The dialects used are Cantonese, Mandarin, and Taiwanese. Some churches provide sermons in more than one dialect, usually at different times of the day. The Taiwanese church uses familiar folk melodies to encourage congregational singing.

St. Peter's Mission formed in 1886, later known as St. Peter's Episcopal Church and located just north of St. Andrew's Cathedral, was one of the late-nineteenth-century Christian missions to assist the Chinese in Hawaii. It was formed by a group of Hakka Chinese as a result of differences among the Christian denominations and language groups. St. Peter's, as with other Chinese Christian groups, was a source of support for many young men without families or surname associations (Glick 1980: 159-160). This church

continues to support a Chinese congregation and numerous cultural activities. St. Peter's is on the State Historical Register and maintains a Chinese Heritage Center. In March and September of each year the church holds a Chinese festival open to the public, where members and friends have a potluck dinner with arts, crafts, music, and a featured speaker. Music is provided by members or by invitation of groups such as the Wo Lok Chinese Music Club. St. Peter's tries to feature a special event at each festival, such as an exhibit of photography or pottery, a film showing, or a musical performance.

In response to the wishes of Hong Kong immigrants to worship in their own language, St. Elizabeth's Episcopal Church offered its first services in Chinese on 10 March 1991. Cantonese is used to read the scriptures, sing hymns, and preach the sermon.

University of Hawaii and East-West Center

Since the 1950s the University of Hawaii Music Department has offered courses in Asian musics, supported research, and sponsored performing arts activities. Music Department programs are usually multicultural, including those of China, Korea, Japan, Okinawa, Philippines, and Hawaii, or feature a specific artist or genre. Currently University of Hawaii students may pursue an M.A. and Ph.D. in Music, focusing in Chinese music. Survey courses and seminars on historical and theoretical topics are offered, as well as applied music lessons on Chinese instruments.

Through the Theatre and Dance Department students may pursue an M.A., M.F.A. and Ph.D. with a specialization in Chinese Theatre. One of the prominent programs has been that of the Chinese Theatre, which is internationally known for its productions of Peking opera in English. In addition to providing opportunities for students to learn Peking opera from visiting master artists from China, they learn staging, makeup, costume design, singing and acting, and performing on Chinese musical instruments. The production, *The Phoenix Returns to Its Nest*, with a full cast and orchestra was invited to perform in China in 1986 as the first non-Chinese group to perform Peking opera in China. In 1991 a second production, *Yutangchun*, at China's invitation performed in Shanghai, Nanjing, and Wuxi. The University's Chinese music programs are fully complemented in the University's College of Arts and Sciences courses in Chinese history, language, philosophy and literature.

The East-West Center, a public federally-supported non-profit educational and research institution, has from the early 1960s each year as part of a performing-arts series, sponsored programs of Asian musics by visiting artists or the student associations' programs. East-West Center programs usually feature a single culture. Chinese programs include performances of solo *zheng*, *pipa*, *xiao*, and *yanqin* music, Chinese art songs and opera excerpts, dance, and puppet theater.

Media

Located in the Chinese Cultural Plaza Center, the Dragon Gate Book Store is the outlet for Chinese music. By the mid 1980s, it had a substantial stock of LPs and cassette tapes of Chinese music – opera, instrumental, vocal, and popular music. Presently, the store maintains a small collection of several dozen tapes and compact discs of mostly popular music. The owners are quite willing to try to acquire Chinese music recordings for customers. Many recently arrived Southeast Asian Chinese have opened variety stores that sell goods ranging from foods, cooking utensils, slippers, magazines and newspapers, and include a small assortment of cassette tapes and compact discs of popular Asian music.

The one Chinese language newspaper in Hawaii, published by the United Chinese Press, in addition to general news, issues announcements about upcoming concerts and activities. The *Downtown Planet*, a weekly business newspaper reporting news of the

downtown and Chinatown areas, presents a regular column, "Ramblin' thru Chinatown," that contains a myriad of tidbits about the activities in the Chinese community, including people and venues of performing arts. Chinese Communication Broadcasting, a Taiwan-sponsored television company, coordinates a one-hour Chinese language program, with Taiwan news, soap operas, variety shows of popular music and dance, and periodic programs of Chinese opera.

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CHINESE MUSIC IN TAHITI

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Studies of music in the Society and Austral Islands archipelagos of French Polynesia—the region popularly, though not entirely accurately, known as "Tahiti"—have focused on the traditions of indigenous (i.e., Tahitian speaking) inhabitants. A hitherto neglected topic for research in this region is the musical activities of the small but thriving community of residents of Chinese ancestry.

The history of Chinese immigration in the Society Islands beginning in the mid-nineteenth century, and the economic impact of the Chinese community in subsequent decades, have already received attention from historians and anthropologists (Coppenrath 1967, Newbury 1980, Robineau 1984). Even the Chinese community, under the auspices of the Wen Fa Association, has compiled and published its own commemorative history entitled *Histoire et portrait de la communaute chinoise de Tahiti* (1979).

The Wen Fa volume includes several historical photographs of musicians and Chinese opera performers, some reminiscences of elderly residents, and some remarks on music and dance activities in the 1970s. This suggests that Chinese music in the Society Islands (as well as in neighboring archipelagos where Chinese people have also settled) may bear more intensive study. There appears to be archival materials in Tahiti to examine the extent of Chinese musical activities throughout the late nineteenth and early twentieth centuries. A historical reconstruction could provide a valuable contextualization of musical activities among the Chinese population in this region in the late twentieth century.

Historical Background

Chinese immigrants were initially imported as contract laborers for the cotton plantation at Atimaono on Tahiti. Recruiting was done among Cantonese and Hakka villages in southern Guangdong province. The first cohort of 329 laborers arrived in Tahiti in February 1865; within a year another 681 workers had landed. Their contracts stipulated repatriation upon the expiration of their seven-year terms, but they were allowed to petition the colonial government for permission to stay. Repatriation went overlooked and unenforced when the plantation was declared insolvent in 1874. Many of the Chinese laborers who chose to remain in Tahiti moved from the countryside into Papeete; their numbers were augmented by Chinese who arrived independently in the territory. Among the earliest immigrants, i.e., before 1918, there were few women.

By the early twentieth century, Chinese people had developed into a merchant class that achieved prominence in commerce, in sectors ranging from small general stores to import and export conglomerates. No formal census was conducted until after World War II, by which time the community numbered 6,600; up to that time, their population fluctuated, as increases of new immigrants were partially offset by emigrants who chose to return to China. Their legal status fluctuated as well: they retained Chinese citizenship, as French nationality was difficult to obtain. Following the revolution of 1911, the Chinese in Tahiti were sympathetic to the Kuo Ming Tang, and remained nationalist through the Communist Revolution; diplomatic ties with the Republic of China ceased in 1964, when France resumed relations with the People's Republic of China.

At present, Chinese people number approximately 12,000, which is roughly seven percent of French Polynesia's population.

Chinese Customs

In considering the maintenance, observance, and perpetuation of Chinese customs and mores, it is useful to draw a distinction between Chinese people living in urban Papeete, and those in the rural districts and outlying islands.

People of Chinese ancestry living in rural areas have assimilated into the native Tahitian lifestyle more completely than have their urban counterparts. Among rural families, Chinese ancestry can often be traced to Chinese men in the earlier cohorts of contract-labor immigrants who married native Tahitian women. The descendents of these marriages grew up speaking Tahitian and French; their participation in village affairs include membership in the culturally Tahitian Protestant Church. For these people, Chinese ancestry tends to be more a matter of ethnicity rather than culture.

In the urban zone of Papeete and the immediate neighboring communities, Chinese people maintained a greater sense of community, despite the fact that there is no separate area, either residential or commercial, that can be identified as being, or having been, a "Chinatown." A temple dedicated to Kan Ti in the Mamao quarter of Papeete was first built in 1876; Chinese businessmen still make offerings to ensure success. Members of the Chinese community remain believers in geomancy *(fung shui)*: it is said, for example, that the *fung shui* of the temple had shifted unfavorably after it was rebuilt following its destruction in the early 1980s.

Birth, marriage and funeral rites were observed along with important festivals in the lunar calendar. The lunar calendar festivals fell into disuse in the 1960s, but several, including the New Year, Dragon Boat Festival, and Mid-Autumn Festival, have been revived since the late 1970s. At the Chinese cemetery in Arue district, many families still fulfill grave-sweeping obligations during the Ching Ming holiday each spring.

Chinese schools, established in Papeete in the early twentieth century, played an important role in institutionalizing the perpetuation of Chinese language through the mid-twentieth century, as pupils, a majority of whom appear to have spoken Hakka, were taught to read and write Chinese. Music was a part of the curriculum, and student orchestras (of Western instruments) were maintained until the Chinese schools closed in 1964; a topic for further inquiry is to what extent the teaching and performance of Chinese music and musical instruments were included.

After the Chinese schools were closed in 1964, the use of Chinese language went into decline. Youth of Chinese ancestry presently speak French as their language, and in rural areas they may speak Tahitian as a second language, but few speak any dialect of Chinese with native fluency.

Chinese Music and Musical Activities

Among Chinese musical activities, two dichotomies are immediately encountered. The first is a distinction between Cantonese and Hakka groups, and the second is a contrast between the historical and contemporary periods.

According to the Wen Fa volume, musicians were primarily of Cantonese origin (p. 140). Two historical photographs included in the volume show opera actors in costumes (pp. 140 and 141), and a third photograph shows a five-piece instrumental ensemble that includes bowed fiddles, a plucked lute, a hammered dulcimer, and a drum (p. 143). In another passage, the Chinese names of three musical instruments are listed as follows: *hsiao* (flute), *yang kim* (harpsichord *[sic]*), and *yi wu* (two-stringed fiddle). If available sources

can render possible the historical reconstruction of musical activities, an investigator must address the demographic situation, exploring to what extent Cantonese music may have flourished in what appears to have been a primarily Hakka community, or if, in fact, musical activities were drawn from Hakka traditions.

Beginning in the late 1970s, there has been renewed interest, primarily among urban Chinese, in reviving and perpetuating Chinese culture. Under the auspices of the Wen Fa Association, cultural activities including language classes, sports, and dance have been offered in the urban areas. Significantly, the Chinese language taught is Mandarin rather than the Hakka or Cantonese dialects; similarly, the dances are generically Chinese, exhibiting no distinctively regional styles. The Association staged a Chinese Culture Day prior to the commencement of the IVe Festival des Arts du Pacifique (initially established under the name South Pacific Festival of Arts), held in Tahiti in 1985. Activities included exhibits of herbal medicine, calligraphy, flower arranging and acupuncture; there were also demonstrations of cooking, martial arts and T'ai Chi, and a live performance of Han Chinese classical dances to recorded music.

Issues of revival and ethnic identity are particularly relevant in studying contemporary musical activities. Growing numbers of people, especially those under forty years of age, no longer speak any Chinese language at all. Chinese musicians native to the territory have passed away, apparently leaving no successors to carry on their Cantonese or Hakka traditions (Wen Fa 1979:140). The extent to which there may be a generation gap growing between the memories and lived experiences of elderly people and the symbolic nature of Chinese culture for younger people will bear monitoring, in a segment of French Polynesia's population balancing between assimilating into a Francophile mainstream and maintaining ethnic, cultural, and social distinctions as a Chinese community.

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THE MUSIC OF THE CHINESE IN CONTEMPORARY GUAM

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The resident Chinese community of approximately five thousand people constitutes nearly four percent of the total population of Guam. Since the early 1970s the highly organized United Chinese Association of Guam, through its activities and programs, has served as the principal cohesive and supportive group for many of the island's Chinese residents.

One purpose of the United Chinese Association is to help emigrating Chinese from the Fujian Province of the People's Republic of China, Taiwan, Hong Kong, Malaysia and the Philippines, as well as temporary contract workers from large mainland cities such as Shanghai and Nanjing, adapt to life on Guam. A part of the Association is the Chinese Club which offers social and cultural opportunities. Members may borrow Chinese-language videos and periodicals, and meet weekly in the social hall which is equipped with a small stage, a piano, TV/VCR, and a karaoke sound system. The Chinese Club has, in the past, sponsored touring acrobats, calligraphers, and painters from Taiwan (1986, 1991), constructed a two-and-one-half-acre park (1985), and has held several fund raisers for the Association's Chinese School.

The Association formed the Chinese School in the early 1970s to teach its members' children Chinese language, history and culture, and to supplement the public school system. Currently one hundred and eighty children, ages four through eighteen, are enrolled annually. Each student attends twice weekly for two hours in the late afternoon. The school emphasizes reading and brush writing. Summer school is more intense, meeting every day, and more cultural topics are included in the curriculum. On Sundays, interested students attend Han-style dance class and prepare for four performances throughout the year: New Year, Mother's Day, May graduation ceremonies, and a Fall performance. Instruction in dance is traditional with little variation from the norm. Accompanied by pre-recorded music, children are taught the dragon dance, the fan dance, and traditional songs. Costumes are hand-made for the small group of young performers. All performances, save one (Centerfeste 1990), have been held at the Chinese School for members of the United Chinese Association, but there are aspirations for future performances in the Guam community. Miss Shu, a language instructor and *zheng* performer, noted that consistent music instruction has not been a part of the school's curriculum as students are too busy with homework and extra-curricular activities. She further noted that traditional Chinese music finds no economic purpose in the Guam community, thus, parents and students alike show little interest.

Indeed, neither the Guam Community College nor the University of Guam, the two institutions of higher eduction on the island, offer any courses in Chinese cultural studies. The Guam Community College has never offered any Chinese courses. The University of Guam offers four courses: History of China (two semesters), History of East Asia, and World Literature in Translation. In the past twenty years it has provided only several courses in Chinese calligraphy and language. Of the 2,595 students enrolled at the University of Guam in the 1990 academic year, 24 came from mainland China, 9 from Taiwan, and 5 from Hong Kong.

It was my greatest pleasure as a professor of music at the University of Guam to work with a Chinese student whose major was business but whose love was music. Duke D. Tang was born in Beijing in 1954; his mother was from western China near the Russian border, and his father a Han Chinese from Beijing. Growing up during the Cultural

Revolution, and living in Manchuria for nine years, he was richly educated with singing, flute, accordion, viola, piano, *erhu* and *yangqin* lessons. He came to the University of Guam in 1980 to study business, and yet enrolled in every music course offered in the curriculum. He performed in student recitals on *erhu,* and appeared in several community musical fund-raisers, performing on *erhu* and *yangqin.*

Mr. Tang's attempts to build a flourishing music business in the Guam community are indicative of the struggle traditional music may experience in a contemporary Westernized society. From 1986 to 1989 Mr. Tang owned and managed Palace Music and Art, a small business selling traditional Chinese instruments and art work. In time, he expanded the business to include six music teachers who offered private music lessons in singing, piano, and Chinese instruments to nearly one hundred students. Most of the music instruction was in Western music; indeed, only three students studied *erhu*: a Korean, a Thai, and a Chinese-American youth. An admirer of Chinese minority music, enjoying its color and rhythmic vivacity, Duke introduced some of these compositions into his primarily Han-style instruction. In 1988 many of his students performed at the Pacific Star Hotel, and he arranged some ensemble music for the occasion.

Gradually Mr. Tang's business began to fail. Parents sought his computer expertise for their children and computer classes became popular. Another burgeoning local music instruction business provided heavy competition with low tuition rates. His voice teacher and coordinator moved off-island; increased rent and operating expenses began to devastate his dream. His initial goal of providing traditional Chinese music instruction was never quite met. He noted that children found reading traditional notation difficult, and practicing traditional instruments was often secondary to other educational pursuits such as the study of computer operations. Mr. Tang is now General Manager of a computer supply company, and is frustrated and saddened by his inability to maintain his work in music, especially in traditional Chinese music. His comparison of Chinese youth on Guam preferring a hamburger to Chinese food and the guitar to traditional instruments, is poignant and illustrative of the struggle of traditional music today.

Today in Guam's community, regular contact with Chinese culture is a cable television broadcast of Chinese drama and news. Traditional Chinese music and dance is introduced by only a few dedicated teachers to school children, and generally performed for members of the United Chinese Association. Perhaps as the Chinese community settles into the patterns of Guam's American social system, a new generation of Chinese-Americans will explore their identity through traditional Chinese music and dance.

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THE CHINESE AND MUSIC IN PAPUA NEW GUINEA

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Historical Background

Chinese presence in Papua New Guinea began early in the colonial period (1884-1975) when the country was divided into German New Guinea, in the north, and British New Guinea, in the south. In the latter 1880s, Chinese in Summatra, Hong Kong, China,

and particularly, Singapore were brought to German New Guinea as indentured labourers to work on plantations in Madang and Finschhafen. These contracts were for two to five years, after which time the Chinese were repatriated. In the early part of the twentieth century, however, Chinese immigrants were encouraged to develop the colony, hence many Chinese came to work as artisans. Most of the early Chinese in New Guinea had come from Singapore, but prior to World War I, the majority of Chinese originated from China itself.

In contrast to the encouragement the administrators of German New Guinea gave to Chinese immigrants, Chinese were not brought into British New Guinea. After World War I, the administration of the whole country was taken over by Australia. Chinese activities and immigration were severely limited by Australia, with racial segregation of houses, schools, parks, jails, cemeteries, hospitals, boats, clubs, theatres, and wages. In fact until the late 1950s, Chinese were almost entirely confined to the northern part of the country because of legislation which prevented them from working on goldfields in the south—the main economic attraction there. Detailed historical background on the Chinese in Papua New Guinea can be found elsewhere and has been heavily relied upon here (see especially, Wu 1982 and Inglis 1972).

Most of the early Chinese immigrants to Papua New Guinea came from areas speaking either Szeyup Cantonese or Hakka (T'sou 1981). The 1966 Census reported that there were 2935 Chinese and part-Chinese in the country. Estimates of present-day numbers are very difficult to make because present census surveys only request information about citizenship for non-Papua New Guineans. Today, many Chinese in Papua New Guinea have chosen to become Australian, rather than Papua New Guinean, citizens.

Social Environment

Many Chinese today have established family businesses throughout urban centres in the country. It was shortly after 1945 that the Chinese changed from a craftsman-dominated to a merchant-dominated group. Often such Chinese-owned businesses are located in the same part of town, so consequently, most towns have an area known as "Chinatown." Some of these family businesses have developed tremendously and have had a considerable impact on the contemporary music in the country. A number of prominent Papua New Guineans have part-Chinese ancestry, perhaps the most well known example being the second Prime Minister, Sir Julius Chan.

New Guinea Chinese did not establish any traditional religious institutions (Wu 1982:71). Rather, they adopted a new religion, Christianity. This act appears to have reduced some of the hostility from Europeans towards the Chinese. However, all Chinese did not adopt the same flavour of Christianity—some became Catholics, some Methodists, some Lutherans, etc.

There are important parallels between this reaction towards religion and that towards music. There was neither adoption of a local Papua New Guinea religion, nor the establishment of traditional Chinese religious institutions, rather a religion foreign to both Chinese and Papua New Guineans was adopted. Chinese reaction to music was much the same: neither an adoption of any local Papua New Guinea music, nor the establishment of traditional Chinese musical groups, rather a music foreign to both Chinese and Papua New Guineans was adopted. More details of this are given below.

In the late 1920s, separate Chinese schools, hospitals, and theatres were established, mostly in response to the Australia-imposed racial segregation. The Chinese establishments were all founded and funded by the Chinese, often working with their church community. During the 1930s, the curriculum in schools included "singing" and "poetry," although more details about what exactly was included are not available. Chinese performed some traditional plays and songs and Chinese boxing and swordsmanship were performed at

concerts until shortly after World War 11 (Sheridan 1972:818). Fireworks were used at Chinese weddings, but performances on most Chinese instruments have been discontinued, probably since World War II. Today videos of films from Hong Kong have wide popularity in video clubs in most urban centres. But this popularity is because of the martial arts content, rather than for any musical or dramatic reasons.

For Chinese and Western New Year celebrations, the "lion dance" has been performed irregularly, particularly in Rabaul and Port Moresby (the former has long been a major centre for New Guinea Chinese). This dance was apparently first organised in 1931 in Rabaul by the local representatives of the Kuomintang, to raise funds for itself and as a symbol of Chinese prosperity (Sheridan 1972; Wu 1982:154). Today, such performances are occasionally mounted, but are not the spectacular public celebrations of the past. Instead, they often take place in one of the Chinese "clubs" to be found in the larger towns.

Today, most descendants of the earlier Chinese migrants are educated in Australia or in local "international schools" and, consequently, have been much more influenced by Western culture than Chinese. Many children today grow up speaking little of their ancestors' language. Papua New Guinea's diplomatic relations with the People's Republic of China have enabled a number of official visits by Chinese groups, but these have mostly been of acrobats, not musicians.

While there seems to have been little or no influence of Chinese music on traditional Papua New Guinea musics, this is not to say that the Chinese have made no impact on music in this country. On the contrary, Chinese have had tremendous influence in the contemporary music scene: not as performers, but as engineers and producers of cassettes.

Chinese Involvement in Papua New Guinea Music Since 1980

Shortly after independence, the commercial recording of popular Papua New Guinea music shifted from being an overseas concern to a local one with the establishment of a number of local cassette studios (Niles 1984:4-7). Two of the first studios to be successfully established were set-up by New Guinea Chinese at Chin H. Meen and Soundstream.

Chin H. Meen is the name of a business which began in Rabaul. Subsequently, a branch was established in the capital, Port Moresby. In Port Moresby, the store is well-known as a source of electronic goods, e.g., radios, cassette players, cameras, etc. Raymond Chin, the son of the founder, had played in the rock band The Strangers during his youth and they recorded one album (CBS BG 225277) in 1974. The cover notes to the album state: "This group consists of David Tam—lead guitar, Raymond Chin—bass guitar, Robin Peng—drums (3 Chinese boys) and Sandy Poljakow (Australian), vocalist." The four songs on the record ("Sweetheart," "Me and You and a Dog Named Boo," "A Place in the Sun," "Detroit City") reflect the type of music important to most Chinese in Papua New Guinea today—Anglo-American pop. Although taking over the family business, Raymond Chin never lost his love of music.

Today, Chin H. Meen has a branch studio in Rabaul (opened in 1984), as well as the original one in Port Moresby (1980). They have released well over 700 cassettes of contemporary Papua New Guinea music (stringbands, powerbands. and choirs). Chin continues to have significant input in deciding what bands are to be recorded, the direction of the studio, and the musical styles to be promoted. As an example of the latter, Chin has encouraged both the translation of well-known pop songs from English to a very Anglicised Version of Tok Pisin (New Guinea Pidgin) and the production of medleys of Papua New Guinea pop songs. Chin H. Meen artists then record cassettes making use of such styles in an effort to increase sales as a result of the innovation.

Greg Seeto, a third generation Chinese, began as the engineer of Soundstream Studio in Rabaul in 1980, One Soundstream cassette (TC-PNG-023) is basically a solo album by

Seeto, with him overdubbing drums, bass, guitars, organ, piano, synthesizers, and vocals. Again, the songs are all overseas songs in English. Seeto's activities at Soundstream produced about 51 cassettes. Soundstream ceased to exist in 1982, but in 1983 Seeto opened a new studio in Rabaul, Pacific Gold Studio. In 1991, the Port Moresby studio began production and became the head office for the company. To date, c. 540 cassettes have been issued by Pacific Gold and the studio has been very influential in establishing Tolai music (from the Rabaul area) as a very important force in the Papua New Guinea popular music scene.

In Papua New Guinea today, these two studios dominate the commercial music scene. They are aggressively competitive, a fact that is well illustrated by Chin H. Meen opening a studio in Rabaul (Pacific Gold's "territory") and this being followed by Pacific Gold opening a studio in Port Moresby (Chin H. Meen's "territory").

In Madang, a part-Chinese sound engineer, Kris Seeto (apparently, no relation to Greg Seeto) established Tumbuna Traks studio in 1988. To date, they have issued c. 35 cassettes. Before this, K. Seeto played with the band Kanagioi Brothers of Madang, worked as a sound recordist for Santalina Sound Recorders (where he recorded 10 cassettes), and later worked in the same capacity for a short time with Chin H. Meen. While with Chin H. Meen, he released a few songs on compilation cassettes. The vast majority of his own recorded songs have been sung in Tok Pisin, perhaps demonstrating his mixed-race background and upbringing.

Consequently, for present-day Papua New Guinea, the contribution of Chinese to music in the country has not been through the performance of Chinese music, but through the commercial recording of local popular music and the development and promotion of this music as a business activity. This has greatly assisted the local scene by helping musicians get their music heard and enabling the public to have access to a great variety of popular music.

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I very much appreciate the conversations I have had over the years with Raymond Chin. Greg Seeto, and Kris Seeto. Any inaccuracies or invalid conclusions, however, are my own.

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THE CHINESE AND THEIR MUSICS IN EASTERN AND NORTHERN AUSTRALIA

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In Australia, people who identify themselves as Chinese come from many different countries and cultural backgrounds. The first Chinese people to migrate to Australia were largely from the southeast of mainland China; they arrived during the gold rushes of the 1850s. The Chinese have therefore been in Australia for well over one hundred years. The majority of these first immigrants were young men from Guangdong and Fujian provinces, or were Hakka people from southern China.

Despite the past history of institutionalised racism, epitomised by the White Australia policy earlier this century, current anti-discrimination laws in Australia do not require people to identify their racial or cultural origins. Rather, people are only required to state their country of citizenship or place of birth. For example, in my own area (Townsville in North Queensland), there are Chinese migrants from Brazil who would be registered as being Brazilians, not as being Chinese Brazilians.

People of Chinese descent are found in almost all parts of Australia. This paper, however, gives a brief overview of Chinese music and dance for the eastern seaboard and north-east region of Australia, and some details of the influence of Chinese dance on communities in North Queensland.

Throughout eastern Australia, various forms of Chinese music have been performed at one time or another: "opera," instrumental ensemble, religious music, processional percussion music, and so on. Most Australians today would consider an ethnic or multicultural music festival incomplete without some performances of Chinese music.

Chinese "opera" is performed mainly in the state capitals (Melbourne, Sydney and Brisbane) and these cities also provide venues for musical performances by instrumental

ensembles. The Brisbane Ethnic Music and Arts Centre (BEMAC) encourages Chinese musicians, and regular performances of Chinese music are given at the Cafe Folkloric. The Queensland Conservatorium of Music, also in Brisbane, has a Chinese orchestra. This ensemble of ten musicians, drawn from both the student body and the general community, is directed by Deng Wei. Seventy percent of its members are Chinese students from overseas; the remainder are Australians, two of whom are Australian-born Chinese. The orchestra's repertoire is focused on contemporary Chinese music and on arrangements of folk music (Gregg Howard 1991:pers.com.).

In Melbourne, the Institute of Education at the University of Melbourne sponsors the Chaou Feng Orchestra. The musicians in this orchestra are students from Australia and overseas. The overseas students are mostly Hong Kong and Singaporean Chinese, whereas the Australians are of European or Chinese descent. Australian-born Chinese (known affectionately as "ABCs") constitute the majority of the Chinese musicians (Doug Myers 1991:pers.com.).

Sydney has a substantial Chinese community and, over the years, has provided venues for a variety of traditional Chinese music and dance performances. Such venues include the Sydney Opera House where the annual Folkloric Festival includes presentations by both resident and visiting Chinese artists, as well as less formal venues (Beth Dean and Victor Carrell 1991:pers.com.). The Sydney Chinese Community Centre also sponsors visits of Chinese musicians and dancers from overseas. A recent development has been the founding of a modern dance company, One Extra, established by a Malaysian Chinese, Chan Kai-Tai, who first came to Australia as an architecture student more than twenty years ago. As artistic director of One Extra, Chan has managed to bridge two cultures and, through dance, he has explored what it is like to be Chinese in Australia. One such dance was entitled "One Man's Rice" (Cheryl Stock 1991:pers.com.). His dances are based mainly upon improvisation but also include choreographed movements. Chan has worked with many different Australians and has directed performances combined with Aboriginal and Torres Strait Islander dancers.

In September 1991, the Melbourne International Festival hosted a number of Chinese musicians and dancers. "Botanica '91" consisted of a Chinese teahouse and Chinese garden where audiences watched and listened to many performing groups, free of charge. Musicians from Tianjin (People's Republic of China) and various Australian Chinese musicians from around the country gave concerts there.

Darwin, in the Northern Territory, is the Australian city closest to Asia. It has had, for many years, a large Chinese community which is very active. The Chung Wah society in Darwin sponsors regular performances of Chinese music and dance (Jewel Gist 1991:pers.com.).

Chinese New Year is celebrated in the cities and in several major towns in eastern Australia. The celebrations include street processions, complete with lion dances and dragon, accompanied by drum and cymbals. Melbourne's Chinese community has Australia's largest and most splendid dragon. It has over six thousand scales and cost some forty thousand Australian dollars (Stokes 1991:46). Doug Myers (1991: pers.com.) reported that, in Melbourne, a New Year concert is held annually in Dallas Brooks Hall, a large auditorium near the city centre.

The influence of Chinese cultures on non-Chinese Australians has been considerable. There is a national Australia-China Council, and most cities and towns have their own Chinese clubs. In addition, some community radio stations broadcast Chinese programs with local news, current affairs relevant to members of the Chinese community, and Chinese music. However, the greatest influence has been that of Chinese cuisine, especially Cantonese. Of the many hundreds of Chinese restaurants, few play recorded traditional Chinese music and even fewer present live performances of Chinese music for restaurant

patrons. The majority of Chinese restaurants play recordings of modern popular Chinese music or of popular music of Western origin.

Today, many Australian-born Chinese play Western classical music on Western instruments and most children from educated families are encouraged to do so. Like other Australians from a variety of cultural backgrounds, Chinese Australians are represented in both amateur and professional choirs, orchestras and chamber music ensembles.

The Chinese connection in North Queensland is particularly strong, for the Chinese were virtually indispensable during the pioneer phase of development in North Queensland (May 1984:2). They were gold miners, timber workers, vegetable gardeners, banana growers and merchants. When the goldfields were finished and the European-dominated sugar industry began to flourish, many Chinese moved from rural areas into the towns. In Cairns, to the north of Townsville, a twenty-five-member Chinese opera company visited quite frequently between 1894 and 1904. Some musicians and actors resided permanently in the district to provide entertainment for the Chinese community. This was also the case in the Atherton Tablelands, to the west of Cairns, where, in 1908, there was said to be "an entertainment place with a small Chinese orchestra" where opera was also occasionally performed (May 1984:91-92).

Chinese calendar festivals were celebrated and invariably had a social as well as a religious aspect (May 1984:92). In 1903, the local newspaper in Cairns reported a New Year celebration where approximately 1000 Chinese congregated. A special tram was hired to transport participants, including an orchestra (May 1984:92).

Chinese temples provided places for performances of religious music. Although there were many temples in North Queensland representing various religions, today there are but two remaining and only one of these is still in use. There are no Chinese Christian churches in North Queensland, as exist in cities and towns further south.

In North Queensland, music and dance performances are nowadays entirely secular, with the emphasis being on dance. The present Chinese dance group in Townsville, the Lan Kua Dancers, was founded five years ago. It is a group of seven female dancers who are all of Chinese descent. Their teacher and director, Marie Gibson, learned Chinese dance from teachers in Sydney and Brisbane. The Lan Kua Dancers concentrate on a variety of Chinese dances. Their dancing is therefore representative of different regions and styles (Marie Gibson 1991:pers.com.). They have no musicians but rely on recorded music as accompaniment. In 1991, they had a visit from a Taiwanese choreographer and dancer who gave instruction to individual dancers and taught some new dances to the group.

Dance North, a professional modern dance company in Townsville, visited Shanghai in 1990, as part of a cooperative cultural exchange, where the company performed at the Second Shanghai International Arts Festival. They gave a number of performances, including one especially for children. Their dances were well received by the Chinese who apparently packed the theatre and gave them a standing ovation. While there, members of Dance North were also able to visit Chinese dance groups and see their performances. Cheryl Stock, the artistic director of Dance North, is now negotiating to bring a choreographer of modern Chinese dance from the People's Republic of China to work with her company in North Queensland for a three month period in 1992.

Dance North is a small company that is community based. It travels extensively throughout North Queensland and occasionally to other areas of Australia. The dancers are all Australians who come from different ethnic backgrounds and include one dancer who is third generation Australian-born Chinese (Bradford Leeon 1991:pers.com.). The artistic director commented that "body structure, flexibility and movement of male Chinese dancers make them very suited to modern dance" (Cheryl Stock 1991:pers.com.).

From this brief survey, which is far from complete, it is apparent that there is considerable cross-cultural interaction between Chinese and Australian musical cultures. This

is so for both traditional and modern music and dance. The Australian Government has a national policy on the promotion of multiculturalism in Australian society. This has encouraged many people to take part in musical performances outside their own cultures. It has also encouraged musicians from minority groups to give performances for the general public. Within this framework, Chinese music and dance continues to develop and to influence the performances of non-Chinese Australians.

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